

**SOTHEBY & CO.**

34 AND 35 NEW BOND STREET LONDON W1

**CATALOGUE**

**OF**

**JAPANESE SWORDS AND FITTINGS**

*The Property of MRS. J. A. OSBORNE*

*The Property of MRS. E. LUMB*

*The Property of S. HOARE, ESQ.*

**AND**

**VARIOUS OWNERS**

**Day of Sale:**

**Wednesday, 8th December, 1971**

**AT ELEVEN O'CLOCK PRECISELY**

**1971**



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# CATALOGUE

OF

## JAPANESE SWORDS AND SWORD FITTINGS

INCLUDING

A GOOD MOUNTED AIKUCHI *by Jumyo*  
A WELL MOUNTED DAISHO WITH OMORI FITTINGS  
A KATANA *by Kanemoto*  
AND A

## SERIES OF MOUNTED AND UNMOUNTED SWORDS

### A SERIES OF TSUBA IN IRON AND SOFT METALS

INCLUDING

AN UNUSUAL KIAMO TSUBA  
A FINE TSUBA *by Ikkin Yoshimori*  
AN IRON TSUBA *by Sasayama Atsuoki*  
A RARE TSUBA *by Yatabe Michinaga*  
A FINE LATE TSUBA *by Haruaki Hogen*  
A LATE IRON TSUBA *by Tomonobu*  
A GOOD SHIBUICHI TSUBA *attributed to Issando Joi*  
A VERY FINE SHIBUICHI TSUBA *by Masahisa*

AND

A FINE SENTOKU TSUBA

ALSO

## A GOOD SERIES OF KOZUKA AND FUCHI-KASHIRA

AND

A FINE SMALL KOBAKO *by Hagiya Ka'suhei*  
*The Property of MRS. J. A. OSBORNE*  
*The Property of MRS. E. LUMB*  
*The Property of S. HOARE, ESQ.*  
AND VARIOUS OWNERS

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**Day of Sale :**

**Wednesday, 8th December, 1971**

**AT ELEVEN O'CLOCK PRECISELY**

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# CATALOGUE

OF

## JAPANESE SWORDS AND SWORD FITTINGS

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### SWORDS

#### *Various Properties*

1 A Wakizashi, the Blade, 44.7cm., of shallow *koshi-zori* form, the forging is *itame* and the tempering is *midare*, signed *Bishu (no) Kuni (no) ju Shigemitsu*; the Scabbard is green *nashiji* set with mother-o'-pearl insects; the remaining Mounts are late

2 A Katana, the Blade, 55.6cm., of shallow *koshi-zori* form, the forging is *mokume* and the tempering is *midare*, the whole blade surface being 'fogged', signed *Kuniyuki*; the Scabbard is green *nashiji*; the Mounts: the iron Tsuba is Kinai style, signed *Suifu (no) ju Tamagawa Yoshihisa saku*, the Fuchi-Kashira, Kojiri and Kashiwaba are *shakudo nanako* with gilt *kirimon*, unsigned

3 A Katana, the Blade, 70.5cm., of shallow *koshi-zori* form, the forging is *itame* and the tempering is *midare* of *nioi* with some islands, signed *Kyushu Higo Do-danuki Kami Hirotsuke*; the Scabbard is russet *ishime* with spiralling *roiro* bands; the Mounts: the *mokko* iron Tsuba applied with hats in brass *taka-zogan* and signed *Higo (no) Kuni Ichi Ryusai Chika* ———, the remaining mounts being odd

\* \* \* The Shinto smith appears to be unrecorded by Hawley

4 A Katana, the Blade, 58.4cm., of slim, very shallow *koshi-zori* form, the forging is *itame* and the tempering is *midare*, unsigned; the flared Scabbard in *roiro* with *rogin* lightning bolts and two carved archaic dragons, the end capped with a brass *ishime* butt; the Mounts: the iron Kinai Tsuba in the form of three *marubori aoi* leaves, unsigned; the remaining mounts being odd

5 A Naginata mounted as a Wakazashi, the Blade, 40.6cm., the forging is *itame-masame* and the tempering is large *midare*, signed *Dai (O) wa mori Fujiwara Masaho*; the Scabbard is russet and black *ko-ishime*; the Mounts: the Tsuba is losenge-shaped iron decorated with rushes, unsigned, the Menuki are *chusho* and the remaining mounts are simple rusticated iron; together with a heavily ground tanto with an illegible signature (2)

*The Property of Mrs. J. A. Osborne*

6 A KATANA, the BLADE, length 58.4cm., is *koshizuri* with a *bohi hori-mono*, the tempering is medium *suguba* and the forging is *itame*, the shortened tang bears *yokoyasuri* file marks, unsigned; the MOUNTS: the SCABBARD is of ribbed black lacquer with cloud designs in black *hiramakie*, the TSUBA is iron, bearing a peony design in *taka-bori*, unsigned; the FUCHI-KASHIRA are *shakudo*, showing five of the seven gods of good fortune in relief, signed *Echizen (no) Daijo Nagatsune* with *kakihan* and the MENUKI are in the form of Daikoku

7 A WAKIZASHI, the BLADE, length 34.4cm., is of *hira-zukuri* form, the tempering is large *choji* of *nioi* and the forging is *itame-masame*, the tang bears *yokoyasuri* and *sujikai* file marks, signed in *sosho*; the MOUNTS: the SCABBARD is of ribbed *roiro* lacquer, decorated with dragonflies in gold *togidashi*; the TSUBA is iron, pierced in the form of two crayfish, signed *Masasada*; the KOZUKA is Mino-Goto; the FUCHI-KASHIRA are dark *shibuichi*, decorated with leaves in *iroe hon-zogan* and the MENUKI are in the form of peach sprays

8 A TANTO, the BLADE, length 21.7cm., is *hira-zukuri*, with *bohi ni soyehi horimono*, rather rubbed, the tang bearing two *mekugi-ana*, signed *Masanori saku*; the MOUNTS: the SCABBARD is of banded black lacquer with sprinkled *aogai*; the TSUBA, FUCHI-KASHIRA and KOJIRI are iron, bearing leaves and flowers in silver *nunome*; the KOZUKA and KOGAI are iron, showing *kiri-mon* in gold *hira-zogan* and the MENUKI are of copper, in the form of cicadas on straw hats

*Various Properties*

9 AN ATTRACTIVELY MOUNTED AIKUCHI, the BLADE, length 23.4cm., is of *hira-zukuri* form, the tempering is medium *suguba* of *nie* and the forging is *itame*, with *ni-hon-bi* and *ken horimono*, the Tang bears *yokoyasuri* file marks and two *mekugi-ana*, unsigned; the MOUNTS: the SCABBARD and TSKA are of *roiro* lacquer, decorated with *chidori* and clouds in gold *takamakie*, *hiramakie* and *e-nashiji*; the KOZUKA, KOGAI, KOJIRI, KURIKATA and FUCHI-KASHIRA are of silver, decorated with shells and aquatic birds in gold and copper *taka-zogan*, unsigned, 19th Century



10 A WAKIZASHI, the BLADE, length 39.2cm., is *koshizori*, the tempering is *toran* of *nioi* and the forging is indistinct, the shortened Tang bears *yokoyasuri* file marks, *unsigned*; the MOUNTS: the SCABBARD is of *roiro* lacquer with an overlaid green scroll design; the TSUBA, KOZUKA and FUCHI-KASHIRA are Higo style, iron, with *kirimon* in gold, the Tsuba bearing a silver *mimi*, signed *Bushu ju Kunihiro*

11 A DECORATIVELY MOUNTED AIKUCHI, the BLADE, length 28.7cm., is of *hira-zukuri* form, the tempering is *midare* of *nie* and the forging is *itame-masame*, there is a *horimono* on one side and four characters on the other, signed *Hiuga (no) kami Fujiwara Sadatsugu*; the MOUNTS: the SCABBARD, TSUKA and all mounts are of wood, inlaid with various insects and reptiles in wood, horn, tortoiseshell, coloured ivory, malachite, shell and coral, the KOZUKA being of *kurogaki* and bamboo, *unsigned*

12 A KATANA BLADE, length 67.2cm., the tempering is *choji* of *nie* with some *ashi* and the forging is *itame*, there are *ni-hon-bi horimono* on either side, the turned back Tang bears two *mekugi-ana* and is signed *Noshu ju Jumyo*; the MOUNTS are of modern service pattern

\*\* The blade is possibly JU 24, working around 1660

13 A GOOD KATANA: The BLADE, length 56.3cm., is of regular curved form, the forging is *masame*, the tempering is medium *suguba*, the Tang bears *katesagari* file-marks, signed *Namban Tetsu No Motte Echizen Yasutsugu Bushu Edo Ni Oite Kore no saku*; the MOUNTS: the TSUBA is iron of *mokko* form, the FUCHI-KASHIRA are *shakudo nanako* carved in relief with dragons, the SCABBARD is *roiro*

14 A GOOD WAKIZASHI: The BLADE, length 44.5cm., is of regular form, the forging is tight *mokume*, the tempering is narrow *suguba* of *nie* and *nioi*, the Tang bears two *mekugi-ana* and *takanoha* file-marks, slight chips and rust marks to *yakiba*, signed *Fujiwara Kanesane, 15th Century*

\*\* The smith is KA 287 in Hawley and is rated 30  
\* The blade is mounted in *shirazaya*

15 A TANTO: The BLADE, 44cm. in length, is of shallow curved form, with a broad and narrow *bo-hi* on each side, the forging is *masame*, the tempering is medium *gonome*, the Tang bears two *mekugi-ana* and *yokoyasuri* file-marks, *unsigned*

\*\* The blade is mounted in *shirazaya*. The metal is rather tired  
\* and has been cut down but is probably 16th Century

16 A KATANA, the BLADE, 70.7cm., is of regular curve, the tempering is *suguba komidari* of *nioi* with *kinsuji* and the forging is *mokume*, the Tang bears three *mekugi-ana*, signed ——— (?) *Yoshimitsu*; the MOUNTS: the Tsuba is iron, pierced in the form of two *aoi* leaves, signed *Echizen ju Kinai saku* and the SCABBARD is plain *roiro*

17 A KATANA, the BLADE: 48.5cm., is of regular curve, with *bo-hi* on each side, the tempering is shallow *notare* of *nie* and the forging is *itame-masame*, the Tang bears *sujikai* file marks, *unsigned*; the MOUNTS: the Tsuba is pierced iron, *unsigned*, and the Fuchi-Kashira are iron decorated in *Kaneiye* style, the Kozuka is in the form of a *Tsuka* and the SCABBARD is *mokume* lacquer

18 A KATANA, the BLADE: 45.6cm., is of regular form, the tempering is irregular *choji* and the forging is *masame*, the Tang bears *yokoyasuri* file marks, *unsigned*; the MOUNTS: the Tsuba is iron and is carved in low relief with a dragon among clouds, signed *Jakushi*, the Fuchi-Kashira are iron and carved with a dragon *mon* and a *tama*, the Kojiri is iron carved with a dragon among clouds, and the SCABBARD is *negoro-nuri* lacquer

19 A KATANA, the BLADE, length 71.5cm., is *koshizori*, the tempering is *midare* of *nie* and *nioi* and the forging is *itame-masame*, the Tang bears one *mekugi-ana* and *sujikai* file marks, signed *Bizen Kuni ju Sukemitsu*; the SCABBARD is of brown and black *wakasa-nuri* lacquer; the MOUNTS: the Tsuba is iron, rounded rectangular, decorated with a dragon and clouds in *shakudo* and gold *nunome*, the Fuchi-Kashira are of *shakudo nanako*, decorated with gilt dragons, *unsigned*

20 A KATANA WITH HANDACHI MOUNTS, the BLADE, length 64cm., is of shallow curve with a wide groove on either side, the tempering is *choji* of *nie* with scattered islands and the forging is indistinct, the Tang bears two *mekugi-ana* and *yokoyasuri* file marks, signed *Hankei*; the SCABBARD is of black *ishime* lacquer; the MOUNTS: the Tsuba is iron, with foliate designs in gold *nunome*, the remainder of the mounts being of *shakudo nanako* with gold edging, with the exception of the large Menuki, which are in the form of *shibuichi* and gold tigers

21 A TACHI, the BLADE, length 75.5cm., is *koshizori*, the tempering is wild *midare* and the forging is indistinct, rubbed, the Tang bears *sujikai* file marks and two *mekugi-ana*, signed *Isshintei Kunitsugu*; the SCABBARD is of black and ochre *mokume* lacquer, decorated with *ho-o* and *kiri* in gold and coloured *takamakie*; the MOUNTS are of plain soft metals

22 A KATANA, the BLADE, length 70.6cm., is of *kogarasu-maru* form, the tempering is medium *gonome* of *nie* with *ashi* and the forging is vague *itame*, the Tang bears *sujikai* file marks and one *mekugi-ana*, signed *Hizen Kuni Masahiro*; the SCABBARD is of ochre and black *wakasa-nuri* diagonally striped lacquer; the MOUNTS: the Tsuba is iron, pierced with a chequer design and with traces of gold *nunome*, *unsigned*, probably Higo work; the remainder of the mounts are Tachi style, iron, engraved with scrolling foliage, *unsigned*

23 A TACHI, the BLADE, length 71.8cm., is of shallow curve, the tempering is *midare* of *nioi* with *ashi* and large, well defined areas of *nie*, the forging is *nashiji-itame*, the Tang bears one *mekugi-ana* and *hirasujikai* file marks, signed and dated *Kashu Kanazawa ju Fujiwara Masakuni, Keio 1 (1865)*; the SCABBARD and MOUNTS are of brass, decorated with the *aoi-mon* and scrolling tendrils



24 A KATANA BLADE, length 61cm., *koshizori*, the tempering is broad *notare midare* of *nioi* with *ashi* and slight *tobiyaki* the forging is tight *itame*, the Tang bears one *mekugi-ana* and *sujikai* file marks, *unsigned*; in *shirazaya*

\*\* With N.B.T.H.K. origami giving attribution to Echizen Shigetaka, 1624 A.D.

25 A GOOD LARGE TACHI BLADE, length 80cm., the tempering is narrow *suguba* of *nioi* with some *sunagashi* and the forging is tight *itame-masame*, the blade shows signs of tiredness, the Tang bears one *mekugi-ana* and the inset signature *Nio*; in *shirazaya*

\*\* Nio School, circa 1260. Swordsmiths usually signed only with the name of the School

26 A FINE SLENDER TACHI/KATANA BLADE, length 69.5cm., *koshizori*, the tempering is narrow *suguba* of *nie* with *sunagashi* and the forging is well defined *itame*, there is one large chip beneath the *habaki* and the surface shows signs of tiredness, the Tang bears one *mekugi-ana* and *yokoyasuri* file marks, signed *Oni-o Maru*; in *shirazaya* with long *sayagaki*

\*\* Sayagaki reads 'Dewa no kuni Oni-o Maru O-Tachi, Jidai Eiryaku (1160) . . . Certified Hakusui Inami 787 years old . . . Showa 20th year, 10th month (October, 1946)

27 A KWAIKEN, the BLADE, length 14.2cm., the tempering is large *midare* of *nioi* and the forging is *masame*, the Tang bears one *mekugi-ana* and is signed and dated *Suke-?*, *Tensho* 9 (1581); the SCABBARD is of *roiro* lacquer and mounts are all odd pieces

28 A GOOD LATE AIKUCHI BLADE, length 21.6cm., the tempering narrow *suguba* of *nie* and the forging is *masame*, there is a wide groove on either side, the Tang bears one *mekugi-ana* and *suji-kai* file marks, signed and dated *Suishinshi Masahide*, *Bunka* 3, (1806) 2nd month; in *shirazaya*

\*\* The smith, rated 45, is possibly Hawley, no. MA 64

29 A GOOD WAKIZASHI BLADE, length 45.8cm., the tempering is wide *notare* of *nie* and the forging is *itame-masame*, the Tang bears one *mekugi-ana* and *sujikai* file marks, inscribed *Nagasone Okisato Nyudo Kotetsu*; in *shirazaya*

\*\* 17th Century

30 A SMALL MOUNTED KEN, the BLADE, length 20.8cm., the tempering is narrow *suguba* of *nioi* with slight irregularities and the forging is *itame*, the Tang bears one *mekugi-ana* and *sujikai* file marks; the SCABBARD is of plain *roiro* lacquer; the MOUNTS are all odd and, with the exception of the Kogai, in soft metals

31 A KWAIKEN, the BLADE, length 19.8cm., is in poor condition, signed *Masateru*; the SCABBARD is of *roiro* lacquer; and a KWAIKEN, the BLADE, length 14cm., is of pronounced curve, *unsigned*; the SCABBARD and HILT are of brown lacquer, simulating bamboo, the Kurikata is of silver (2)

32 AN ATTRACTIVELY MOUNTED TANTO, the BLADE, length 25.7cm., is slightly cut down, the tempering is narrow *midare* of *nie* and the forging is *itame-masame* with signs of tiredness, the Tang is shortened and bears three *mekugi-ana*, unsigned; the SCABBARD is of *roiro* lacquer, decorated with a dragon among clouds in gold and coloured *takamakie*; the MOUNTS are all of silver, carved with clouds, the Menuki being in the form of birds and waves, unsigned

33 A TANTO BLADE, length 27.6cm., the tempering is medium *suguba* of *nie* with slight irregularities and scattered eyes, the forging is tight *itame*, the Tang bears one *mekugi-ana* and *yokoyasuri* file marks, signed and dated *Bizen Kuni ju Osafune Harumitsu saku, Tensho 2 (1574), 6th month*; with SCABBARD, covered with *aogai*

34 A TANTO BLADE, length 32.3cm., of broad form, with a wide groove on either side, the tempering is medium *notare* of *nie* with *sunagashi* and *tobiyaki*, the forging is *mokume-masame*, the shortened Tang bears four *mekugi-ana*, inscribed with gold attribution, *Masamune*; with *shirazaya*

\* \* \* Attributed by Dr. K. Torigoe to Soshu Hiromitsu 1st

35 A FINE TACHI BLADE, length 61.2cm., of attractive slender form, the tempering is *komidare* of *nie* with *ashi* and the forging is *itame-masame*, the Tang bears *sujikai* file marks and two *mekugi-ana*, signed *Nobukuni*; with *shirazaya*

\* \* \* The smith is probably 2nd or 3rd generation of the fourteenth century men of this name

(See PLATE I)

36 A GOOD KATANA BLADE, length 68cm., *koshizori*, the tempering is medium *notare* of *nioi* and the forging is tight *itame-masame*, the Tang bears one *mekugi-ana* and *sujikai* file marks, signed and dated *Shoji Chikuzen no Daijo Taikei Fuji Naotane with kakihan, Bunsei 6*; with *shirazaya*

\* \* \* Hawley NA 394, rated 55-130

(See PLATE I)

37 A LATE KOTO KATANA, the slender Blade, 67.7cm., of shallow *torii* form, the forging is tight *itame* and slightly 'tired' and with some slight surface rusting and the tempering is medium *suguba* of *nioi* and with some *sunagashi*, the blade also having had a small plug (now missing), the slender *futsu tang* with three *mekugi-ana* signed *Hiromitsu*; the Mounts are Showa dress field grade

\* \* \* HI308, Shimada Hirosuke School



38 A Katana, the Blade, 52.1cm., of shallow *koshi-zori*, the forging is *itame* and the tempering is widely spaced horse-tooth (*uma-no-ha*) of *nie* and *ko-nioi*, the *futsu* tang *unsigned*; the Scabbard is delicately painted in russet on the *roiro* ground with moss-like flowers and leaves; the Mounts: the Tsuba is Mukade, the Menuki *shakudo* in the form of the Sanada Jo-mon, the remaining mounts *roiro*

39 A KATANA, the BLADE, 73cm., is of regular shape, the tempering is deep gully wave *gonome* of *nioi* with areas of *nie* and the forging is *itame-masame*, the tang bears *higake* file marks, and has an induced patina, signed *Kanemoto*; the MOUNTS: these are of modern service pattern

\* \* There is an *origame* and *shirazaya* with this lot

40 A KATANA, the BLADE, length 62.6cm., is *koshizori*, the tempering is medium *suguba komidare* of *nioi* with scattered islands and *kinsugi*, the forging tight *itame-masame*, the Tang is shortened and bears three *mekugi-ana*, signed *Sukesada*; the MOUNTS: the SCABBARD is of *roiro* lacquer, decorated with insects in gold *takamakie* and *hiramakie*; the Tsuba is iron, pierced with a mantis and two wheels, details in gold *nunome*, signed *Bushu (no) ju Tokihisa*; the FUCHI-KASHIRA are of *shibuichi*, decorated in *katakiri* with Gomo and another patriarch and the MENUKI are gilt dragons and *ken*

41 A WAKIZASHI, the BLADE, length 45.3cm. is of regular curve, the tempering is *suguba komidare* of *nie* and *nioi* with some *kinsuji* and lines of *sunagashi*, the forging is *masame*, the surface shows signs of tiredness, the Tang bears *yokoyasuri* file marks and three *mekugi-ana*, *unsigned*; the MOUNTS: the SCABBARD is of red and black *negoro-nuri*; the Tsuba is iron, depicting a *sennin* in Kaneiye style; the FUCHI-KASHIRA are brass, decorated with *iroe* fish, signed *Nagatsugu*; the KOJIRI is iron, Higo work and the MENUKI are in the form of edible fish and leaves and the KOZUKA is missing

42 AN ATTRACTIVELY MOUNTED DAISHO, the KATANA BLADE, length 67.6cm., is *koshizori*, the tempering is *choji midare* of *nie* with *kinsuji* and the forging is indistinct, showing signs of tiredness, the Tang bears two *mekugi-ana* and *yokoyasuri* file marks, *unsigned*; the WAKIZASHI BLADE, length 39cm., is of shallow curve, the tempering is large *midare* of *nie* with *kinsuji* and *sunagashi*, the forging is *itame-masame*, rubbed, the Tang bears *yokoyasuri* file marks, *unsigned*; the MOUNTS: the SCABBARDS are of *roiro* lacquer, the Tsuba are iron, of *mokko* form, each carved in relief with a dragon around the rim, signed *Yoshiharu saku*; the FUCHI-KASHIRA and KOZUKA are late, *shakudo nanako* with gilt dragons in relief and the MENUKI are gilt dragons and *ken* (2)

43 A DAISHO, the KATANA: the Blade, 66 cm., of regular curve, the tempering is small *gonome* of *nie* and *nioi* with *utsuri*, the forging is *ayasugi*, signed *Fujiwara Yoshishige*; the WAKAZASHI, the Blade, 47.9cm., is of regular curve, the tempering is of regular *suguba* of *nie* and *nioi* and the forging is *itame-masame*, *unsigned*, the Mounts; the Tsuba are iron, chased in relief with *Sofu* and *Kioyu* beside a waterfall, the Kozuka is iron showing a spray of plum blossom in gilt relief, the Fuchi-kashira are all *en suite* in *shakudo* with gilt dragons in relief, the scabbards are of ribbed *roiro* lacquer, the katana *kurikata* missing (2)

\* \* The Katana smith is probably YO537, working in Musashi Province, circa 1624

44 A WELL MOUNTED DAISHO, the KATANA BLADE, length 67.2cm., is of regular curve, the tempering is medium *choji* of *nie* and the forging is *nashiji*, the Tang bears *sujikai* file marks, signed and dated *Dewa* (no) *kuni Shonai* (no) *ju Ikeda Isshu Nyudo Ryuken*, *Bunsei* 10, 8th month (1827); the WAKIZASHI BLADE, length 51cm., *koshizori*, the tempering is *choji* of *nie* and the forging is *itame*, the shortened Tang bears *katesagai* file marks and three *mekugi-ana*, signed *Tsunaiye*; the MOUNTS: the SCABBARDS are of ribbed *roiro* lacquer; the TSUBA, KOZUKA, KOGAI and FUCHI-KASHIRA, all *en suite*, *shibuichi*, carved in very high relief with breaking waves, drops of water inlaid in silver, each signed *Omori Terumitsu* with *kakihan*

\* \* The Katana smith is Hawley, RY9, otherwise known as Isshu  
\* The mounts are by Terumitsu, the fifth son of Teruhide and master of the Omori family

45 A GOOD AIKUCHI, the Blade, 24.8cm., of *hira-tsukuri* form, the *ura* side with a short and long groove and double *bo-hi* on the obverse, the forging is tight *itame* and the tempering is narrow *suguba*, the cleaned tang with two *mekugi-ana*, signed *Jumyo*; the Scabbard is *roiro* and decorated with *ho-o* and *kiri-mon* in *fundame hiramakiye* (cracked on back); the Mounts: the Kozuka is *shakudo nanako* of an *ho-o* in flight in Mino Goto silver, *shakudo* and gilt, *unsigned*; the Menuki are gilt *kiri-mon*; the remaining mounts being *shakudo ishime* set with gilt *kiri-mon*, *unsigned*; in brocaded silk bag and wood box

\* \* The smith is one of the late 17th Century Mino smiths  
\*

46 A Sword-rack fitted for three swords, decorated in gold *hiramakie* with *prunus* branches and panels and reserves of cranes, pine, and *minogame*, the stepped base with five fitted drawers for storage of sword fittings, 46.2cm. by 40.4cm. by 24.4cm.

47 A Naginata, the Blade, 17½ in., of regular hooked form with one broad and one narrow *bo-hi* on each side, signed *Hoshu Takazan ju Moriie*, the shaft is black lacquered wood with mounts in iron and copper, the sheath is lacquer with a *kirimon* in gold *togidashi*

48 A Naginata, the Blade 17½ in., of gentle curving shape, is very tired, *unsigned*, the shaft is plain wood with copper mounts, the sheath is *roiro* with a gold *togidashi mon* on each side



## ARMOUR

49 A SUIT OF ARMOUR, comprising: a 34-plate *Sujibachi*, a *mempo* of russet iron, good shape, *okegawa-do*, covered with leather and lacquered with a *mon*, *iyo-haidate*, *mogami sode* (one only), black lacquered *shino gote*, black lacquered *shino suneate*, laced with blue *sugake odoshi*, 19th Century, on wood stand

50 A LATE ARMOUR, consisting of: a 12-plate black lacquered *Hoshi Bachi* of *umenari* form, a *mempo* (lacks nose), *dangoye do*, black lacquered with a coiled dragon lacquered on breast, *shino gote*, *shino suneate*, *mogami sode*, *haidate* (plate and mail), the lacing is *kon ito kebiki odoshi*, 19th Century, on wood stand

## IRON TSUBA

51 A *mokko* Tsuba, decorated in *katabori* and gilt-metal with a dragon among clouds; Another, showing a sage and attendant beneath a pine tree, in similar style; and a small oval Tsuba, similarly decorated with the 'Three Heroes of Han', *unsigned* (3)

52 An iron Tsuba of rounded square form decorated within the raised rim with *mon* and sprigs of wisteria in inlaid silver, *unsigned*; a Tsuba of *mokko* form carved within the raised rim with fine radiating lines, *unsigned*; and another iron Tsuba (3)

53 A Kinai Tsuba pierced and carved with holly-hock leaves, signed *Tomokata*; a circular Tsuba pierced with leaves, *unsigned*; a circular Tsuba carved in high relief with a *shishi* in a landscape, *unsigned*; and another oval iron Tsuba, signed (4)

54 An iron Tsuba of rounded *mokko* form carved in relief with two sages beneath a pine, the reverse with a water-fall, the details are in silver, copper and gold foil, *unsigned*; a circular Tsuba lightly carved and applied with copper gilt with *kiku* blooms on a stream, *unsigned*; a Tsuba of *mokko* form decorated with cranes beneath bamboo trees, *unsigned*; and three other iron Tsuba (6)

55 A Namban Tsuba of rounded square form intricately pierced with stylised foliage, *unsigned*; a small Tsuba in the form of the two halves of a clam shell, *unsigned*; a Tsuba of rounded square form decorated in relief with three panels depicting landscapes, *unsigned*; and another iron Tsuba of *mokko* form, *unsigned* (4)

56 A Bushu Tsuba pierced in the form of a bamboo tree, *unsigned*; a Bushu Tsuba of *mokko* form decorated in low relief in imitation of weave with stylised *kiku* plants, *unsigned*; and an oval Choshu Tsuba pierced with an *Ho-o* bird and *kiri* plant, *unsigned* (3)

57 A circular Choshu Tsuba pierced with grass-hoppers among cherry plants, signed *Choshu Masatsune saku*; a circular Heianjo Tsuba decorated with a key-pattern in brass *hon-zogan*, *unsigned*; a Tsuba of *mokko* form carved in relief with a frog, insects and *kiku*, details are in gold foil, *unsigned*; and a circular Namban Tsuba carved in relief with prunus, *unsigned* (4)

58 An oval Heianjo Tsuba decorated in brass *hon-zogan* with a geometric design and prunus blossom, *unsigned*; A Namban Tsuba of rounded square form carved in relief with dragons among clouds, details in gold *nunome*, *unsigned*; an iron Tsuba of *mokko* form carved and inlaid in *shakudo* with a scene of Fuji, *unsigned* (3)

59 A Tanaka Tsuba of rounded square form decorated with geese passing the moon, the details are in low relief and gold foil, *unsigned*; an oval iron Tsuba carved in relief with a dragon, signed *Kaneshige*; and a circular iron Kyo-sukashi Tsuba, pierced with stylised foliage, *unsigned* (3)

60 An oval iron Bushu Tsuba decorated within the slightly raised rim with a peony plant in low relief, the details are in gold *nunome*, *unsigned*; an oval iron Soten Tsuba decorated in relief with a continuous battle scene, details are in gold *nunome*, signed *Soheishi Nyudo Soten sei* (2)

61 An iron Nara Hamidashi Tsuba of irregular form carved with streams and applied with a gold dragon, *unsigned*; an iron Bushu Tsuba of *mokko* form carved in relief with three *Kwa-mon*, signed *Bushu ju Tsunetada*; and an iron Tsuba decorated with a banded hedge and *kiri* plants in relief and applied copper *unsigned* (3)

62 An iron Higo Tsuba of *mokko* form pierced with a key-fret design and decorated with *kiri* in *hon-zogan*, *unsigned*; a circular iron Kinai Tsuba pierced with a dragon above waves, signed *Echizen ju Kinai saku*; a circular iron Choshu Tsuba pierced in the form of a dragon amid clouds, signed *Chohan Mitsutsune saku*; and an iron Tsuba of *mokko* form, *unsigned* (4)

63 An iron Tsuba of rounded square form decorated with insects in applied gilt copper, *unsigned*, *late Edo*; a Choshu style Tsuba of *mokko* form decorated with dragon-flies in applied *shakudo*, *unsigned*; a hammered iron Tembo Tsuba of *mokko* form, *unsigned*; and another iron Tembo Tsuba of circular form, *unsigned* (4)

64 A Nara School iron Tsuba pierced and carved in relief with a scene of a man in a sampan beneath a full moon, the details are in gold, *unsigned*; a circular iron Choshu Tsuba pierced with an iris and tea-ceremony ladles, *unsigned*; a circular iron Akasaka style Tsuba pierced with pine, a *torii* and a *namazu*, *unsigned*; and another iron Tsuba (4)

65 SOTEN SCHOOL: An oval iron Tsuba carved in *marubori* with details in gold *nunome* to show Watanabe no Tsuno being attacked by the Rasho-mon demon, signed *Goshu Hikone ju Soheishi Nyudo Soten sei*



66 An oval iron Soten Tsuba carved in *marubori* style with Choryo and Kosekiko, the details are in gold *nunome* and *shakudo*, signed *Soheishi Soten sei*; and an iron Tsuba of *mokko* form inlaid in copper gilt with *chidori*, *unsigned* (2)

67 An oval iron Soten Tsuba decorated in *marubori* with eight samurai in combat, details are in gold, copper and silver, signed *Soheishi Nyudo Soten sei*; and a circular iron Tsuba pierced in Kyo-sukashi style, *unsigned* (2)

68 A circular iron Tsuba decorated within the raised rim with a fan and *kiri* plants in Yamagane style *hon-zogan*, *unsigned*; A thick oval iron Tsuba carved in relief with birds, the reverse with *kiri-mon* in gold *hon-zogan*, *unsigned*; an oval iron Tsuba carved in sunk relief with *kiri*, *unsigned*; and another Tsuba (4)

69 An oval iron Tsuba decorated with quail beneath a crescent moon in sunk relief, copper, *shakudo*, and silver, *unsigned*; a small oval Hamidashi Tsuba carved in relief with two monkeys, *unsigned*; an iron Tsuba of *mokko* form decorated in brass *gemmoko-zogan*, *unsigned*; an iron Tsuba of rounded rectangular form carved with radiating lines within a rim decorated with gold *hon-zogan*, *unsigned* (4)

70 An Heianjo iron Tsuba of lobed circular form decorated in brass *hon-zogan* with scrolling foliage, *unsigned*; an iron Tsuba of *mokko* form decorated in shades of gold *hon-zogan* with butterflies and stylised *kiku*, *unsigned*; and an early circular iron Tsuba in the form of a wheel, *unsigned* (3)

71 NARA SCHOOL: An iron Tsuba of rounded square form decorated in relief with a *kiri* tree on which sits an owl and other birds in cloisonné enamel's on the reverse, one *hitsu* is plugged in *shakudo*, signed *Nara Saku*

72 SASAYAMA ATSUKI: an iron Tsuba of *tachi* shape, carved in high relief and inlaid with gold, silver, copper and *shibuichi* with a scene of a tiger by a waterfall, the reverse shows a monkey behind a pine tree in the same technique, signed *Sasayama Atsuoki* with *kakihan*, 19th Century

(See PLATE II)

73 YATABE MICHINAGA (TSUJU): A RARE TSUBA OF MOKKO FORM, decorated within the slightly raised rim with the *Bambuku chagama* standing before the astounded priest who holds a ladle, the carving is in low relief with details in copper, signed *Yatabe Tsuju*

\* \* Yatabe Michinaga worked in the eighteenth century and came from Mito in Hitachi province. He was schooled by Nara Toshinaga I and Koami (Gunji)

(See PLATE II)

74 A FINE LATE TSUBA of almost circular form with a hammered rim, decorated in relief with the figure of Inkada Sonja seated on a mountain ledge with a sharito at his side, his halo is of gold and his hands and face are of *sentoku*, the reverse shows the pagoda of a temple in mountains, signed and dated *Haruaki* (Shummei) *Hogen chu, Tenpo 3* (1832), *mo natsu* (early summer)

(See PLATE II)

75 A JINGO TSUBA, of oval form, decorated in silver *nunome* with a dragon among scattered clouds, the reverse showing a *vajra* in similar style, a single *udenaka-ana*, *unsigned*

76 A VERY GOOD LARGE MOKKO TSUBA, the massive plate boldly engraved and decorated in relief with eight *kaisho* characters, two simple *udenaka-ana* below, signed with inlaid gold characters *Ichiriu Tomoyoshi* with *kakihan*

(See PLATE II)

77 FUNADA IKKIN: A FINE TSUBA, decorated in gold, silver and *shakudo* relief with a seated man, yawning and stretching, the ground carved in low relief with a large wheel and falling leaves, details in gold *nunome*, signed *Ikkun Yoshimori*

(See PLATE II)

78 TOMONOBU: A LATE IRON TSUBA of rounded rectangular form decorated in high relief with a Nio in inlaid copper and gold, the reverse with a tree stump and falling petals in gold and silver, signed *Tomonobu, 19th Century*

(See PLATE II)

79 A circular iron Tsuba decorated in *takabori* and applied gold and *shakudo* with a cock, a hen and chicks pecking among stooks of corn and *kiku*, the *hitsu* is plugged with gold, *unsigned*

80 An oval iron Bushu Tsuba carved in *marubori* style with *kosai*, *kiku*, battledores and *ningyo* with details in gold *nunome*, *unsigned*

81 An iron Tsuba of rounded rectangular form decorated in *takabori* and applied copper gilt with a *shishi* beneath a pine tree, *unsigned*; and a circular iron Tsuba showing an inro, a gourd and a fly-whisk in relief and applied copper, gold and *shibuichi*, *unsigned* (2)

82 SHOAMI SCHOOL: An iron Tsuba of irregular square form decorated on the raised rim with traces of gold *nunome*, *unsigned*, *late 17th Century*

83 An interesting Hienjo iron Tsuba of lobed form pierced with fans and inlaid in silver and brass with geometric designs, *unsigned*, *17th Century*



84 OWARI SUKASHI: A circular iron Tsuba carved and pierced to show a monkey seated on a bamboo pole under a large Japanese character, *unsigned, Momoyama Period*

\* \* With this lot is a fitted wood box certified by Dr. Torigoye  
\* \*

85 A small early iron Tsuba, the plain oval plate is pierced with one *hitsu*, *unsigned, possibly 16th Century*; another early Tsuba of rounded square form, the thin plate tapering slightly towards the edge and showing signs of wear, *unsigned* (2)

86 An iron *marubori* Tsuba depicting pine trees by a stylised stream, *unsigned*; and another iron Tsuba crudely carved in relief with a dragon, *unsigned* (2)

87 An iron Tsuba of rounded square form carved in relief with a *fubako* and cover and a scroll, the reverse with an opened scroll and a branch inlaid in *shibuichi*, *unsigned*; a mokko Tsuba pierced with four *aoi* leaves and inlaid in brass with foliage, *unsigned, 18th Century*; and a rounded rectangular Tsuba depicting a man watching a dragon amongst clouds, details in silver and gold, *unsigned* (3)

88 A small round Tsuba decorated on the *ishime* ground with foliage and a diaper design in copper gilt inlay, *unsigned*; a five-lobed Tsuba, the ribbed plate surrounded by a raised wide rim decorated with scrolling foliage, worn, *unsigned*; and an octagonal iron Tsuba pierced with stylised petals, *unsigned* (3)

89 An iron *marubori* Tsuba depicting a man, his horse and bundles of faggots, signed *Soten*; an iron Tsuba showing a dragon and *tama*, *unsigned*; a small *shibuichi* Tsuba depicting the general Takatsuna fording the Uji river, *unsigned*; and another iron Tsuba, *signed* (4)

*The Property of Mrs. E. Lamb*

90 A pair of iron Tsuba for a Daisho each carved in relief and decorated with peony buds and flowers in silver and gilt copper, each has the *kogai-hitsu* plugged with *shakudo*, *unsigned* (2)

91 An iron Tsuba of rounded square form decorated with a Shishi by a waterfall in *takabori*, *sentoku* and gilt copper, *unsigned*; and a circular iron Tsuba showing a man on horse-back with his attendant in a landscape, in *takabori*, copper and gold *nunome*, the reverse with another landscape in similar technique, *unsigned, 18th Century* (2)

92 A large iron Tsuba of *mokko* form, each side incised with four *tama* and a lobed panel within which are various insects in relief with details in gold *nunome*, *unsigned*; an oval Tsuba carved with Tekkai Sennin in relief, with details in copper and gold *nunome*, the reverse with a waterfall, *unsigned*; and an iron Tsuba with a dragon in *shishiai-bori*, *unsigned* (3)

93 A KAGA YOSHIRO TSUBA of *mokko* form decorated in *hon-zogan* with *kiri-mon* and foliage in *sentoku*, silver and copper, the design continuing over the raised rim onto the back, the *kogai-hitsu* is plugged with gold, *unsigned, early 17th Century*

\* \* For the style, see Dr. K. Toregoé, *Tsuba Kanshoki*, no. 47a

### *Various Properties*

94 A *marubori* Tsuba depicting a man on horse-back with his attendant on a path winding down from a village, details in gold *nunome*; another *marubori* Tsuba showing a dragon holding a *tama* amongst clouds; and another iron Tsuba, *all unsigned* (3)

95 A Shoami Tsuba, of *mokko* form, decorated with a bold *mokume* design and inlaid with spiders' webs in gold *hon-zogan, unsigned*; and a Bushu Tsuba in the form of two dragons, carved *marubori*, signed *Bushu ju Masayoshi saku* (2)

\* \* For the style of the first, see M. Takezawa, *Illustrations of Japanese Sword Guards*, pl. 313

96 A Choshu Tsuba of oval form, chased with a finely cut landscape, signed *Choshu Hagi ju Tomohisa saku*; Another, pierced with bamboo stems and leaves, details in gold *nunome*, signed *Choshu ju Masakata*; and a Namban Tsuba, typically pierced with scrolling foliage within a beaded rim, *unsigned* (3)

97 An Akao Tsuba, pierced with six *awabi* shells within a squared rim bearing traces of *asa-no-ha* in gold *nunome, unsigned, 18th Century*; a pierced Tsuba of *kiku* form; a Higo Tsuba of *mokko* form, with a radiating design and gold *nunome kiri* leaves, *unsigned*; a small *mokko* Tsuba, chased with a dragon, inscribed *Seijo*; Another Tsuba, decorated with an *iroe* dragon; and a large *mokko* Tsuba, showing a prunus tree in relief, *unsigned* (6)

\* \* For a similar example to the first, see M. Takezawa, *illustrations of Japanese Sword Guards*, pl. 476

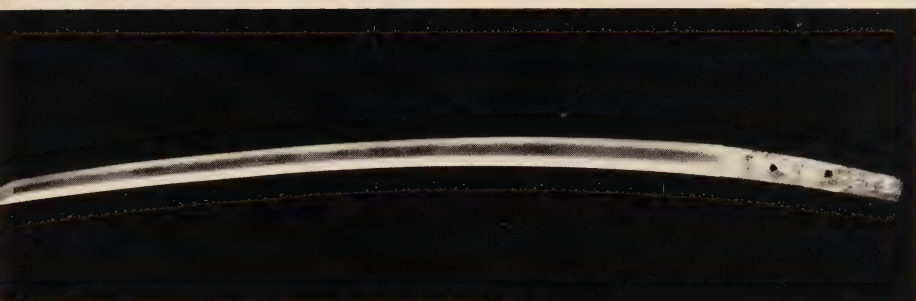
98 A large Tsuba of irregular shape, carved in relief to show a dragon among clouds, the eyes are inlaid gold, *unsigned, 17th Century*; an iron Tsuba of *mokko* form and carved with a similar design, *unsigned, 17th Century*; a Soten Tsuba showing a deity holding a *tama* descending from clouds before two peasants, signed *Hikone Goshu (ju) Soheisi Nyudo Soten sei*; and another Tsuba of *mokko* shape, *unsigned* (4)

99 MYOCHIN SCHOOL: A GOOD IRON TSUBA of rounded square form and chiselled to represent the bark of an old tree, the *ryo-hitsu* are in the form of natural fissures, signed *Myochin Sadanobu, early 18th Century*

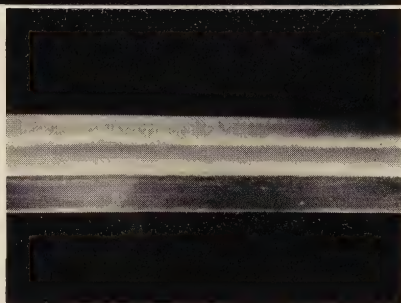
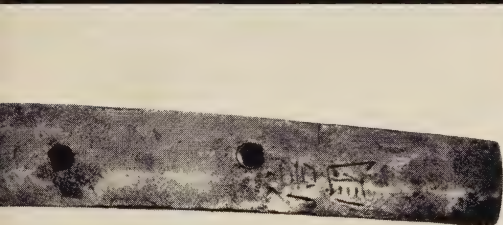
100 SOTEN SCHOOL: An iron Tsuba decorated in *Hikone-bori* with the Seven Sages in the bamboo grove, details in gold, silver, *shakudo* and copper *nunome*, signed *Hikone Goshu (ju) Soheishi Nyudo Sotensei*; and a *shakudo* Tsuba with peonies in relief, the rim is gold *nanako*, signed *Goto Senjo* (2)



PLATE I



35

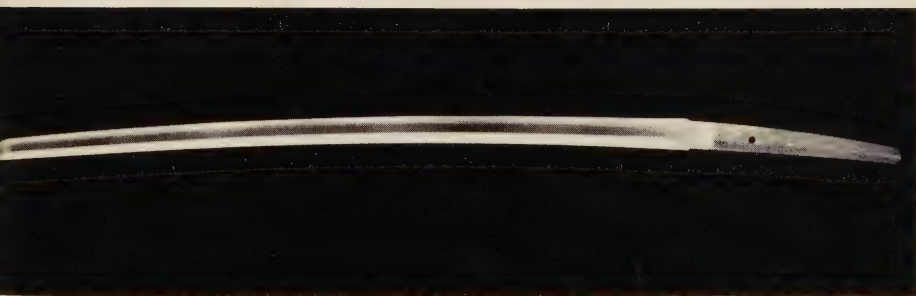


35 (detail)

35 (detail)



36 (detail)



36

PLATE II

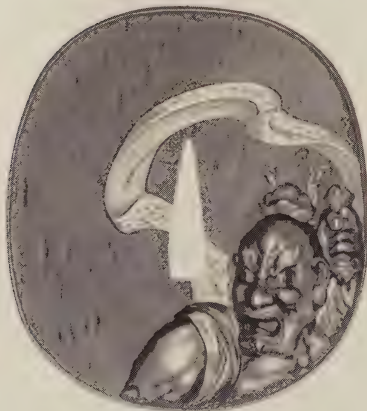
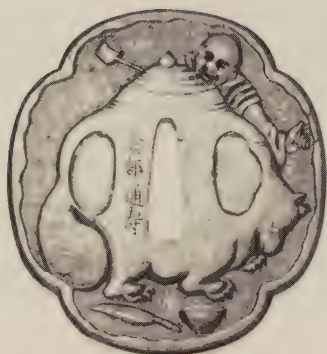




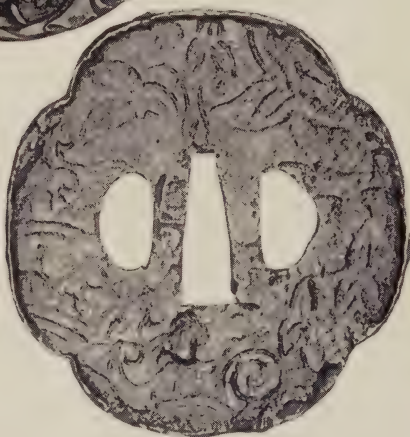
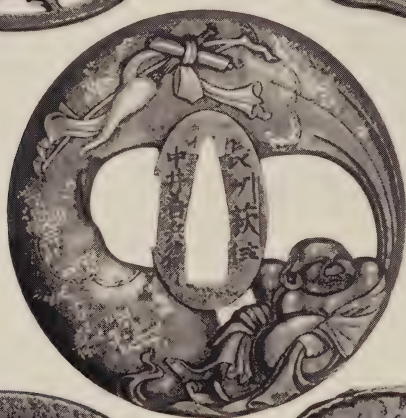
PLATE III



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PLATE IV



126

129

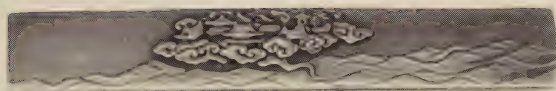
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PLATE V



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101 A LARGE AND MASSIVE TSUBA of almost circular form, carved in *takabori* with sun flowers, their stamens inlaid with gold, the iron is of a good colour and shows slight wear, signed

102 AN UNUSUAL KIAMO TSUBA of circular form, hammered within the slightly raised rim with the impressions of coins and various *mon*, the iron bearing a good patina, signed *Kiamo*, 18th Century

\* \* A similar Tsuba, described as 'Goami' is shown in Illustrations of Japanese Sword Guards by M. Takezawa, no. 506  
See also Kazutaro Toregoe, *Tsuba Geijitsu sha zuroku*, p. 108

(See PLATE III)

103 A CHOSHU TSUBA, pierced with a kite winder with a long skein of string, the rim decorated with *karakusa* in gold *nunome*, unsigned, 18th Century

(See PLATE III)

104 AN INTERESTING TSUBA of circular form pierced with a chequered design, each square decorated in brass *hon-zogan* with a different *mon* or geometric pattern, unsigned

(See PLATE III)

105 A FINE LARGE KATCHUSHI TSUBA, pierced within the pipe rim with a six-pointed star in positive silhouette, unsigned, *Muromachi period*

(See PLATE III)

106 A VERY GOOD TOSHO TSUBA of circular form, the web tapering to the edge, the finely hammered surface pierced with two mushroom shaped *udenaka-ana*, signed *Tachibana . . . chika*

(See PLATE III)

107 RAIYOKEN YOSHIMASA: An iron Tsuba of circular shape carved in relief with a tiger by a stream and a dragon amid clouds, the details are in applied gold, silver and *shakudo*, signed and dated *Raiyoken Yoshimasa, Ansei 3*, the eighth month, on a lucky day

\* \* The example cited in Hara (p. 248) is of a similar design and dated 1852

(See PLATE III)

108 An iron Tsuba of rounded form pierced in *ito-sukashi* with bamboo, unsigned; an iron Tsuba pierced with the *asa-no-ha* pattern within a gold *nunome* rim, unsigned; an iron *namban* Tsuba pierced with stylised foliage, unsigned; and three other iron Tsuba, all unsigned

(6)

109 AN OWARI TSUBA, pierced in typical *Owari-sukashi* with stylised birds and *myoga-mon*, the tang hole showing signs of wear, *unsigned*

110 A TOSHO TSUBA, of shallow *otafuku-mokko* form, decorated on the finely punched surface with a prayer in *sosho*, two *udenaka-ana* pierced below, signed *Yamato (no) suke Masatsugu kore wo tsukuru*

111 AN ASAKASA TSUBA, pierced within the half-pipe rim with a simple linear design, the tang hole showing signs of wear, *unsigned*

112 An iron Tsuba of *mokko* form carved in relief and inlaid with copper and silver to show Daruma dolls, two *tatebina ningyo* and a rattle, *unsigned*; an oval iron Tsuba showing mushrooms in inlaid copper by a basket in *takazogan*, the reverse with a hoe, *unsigned*; an iron Hamidashi Tsuba, *unsigned*; and two other iron Tsuba, *unsigned* (5)

113 An iron Akao Tsuba pierced with a preying-mantis amid foliage, *unsigned*; a Soten iron Tsuba depicting the battle of the Uji river in *marubori*, signed *Hikone Goshu (ju) Soheishi Nyudo Soten sei*; another Soten school iron Tsuba, *signed*; and two other iron Tsuba, *unsigned* (5)

114 A *Choshu* Tsuba, showing three foxes and a man; a Tsuba of slight *mokko* form showing the legend of Chokwaro in copper-gilt, brass, gold and *shakudo*, *unsigned*; an iron Tsuba with a boy on the back of a water-buffalo in *takazogan* and inlaid copper gilt and silver, *unsigned*; an iron Tsuba depicting Tekkai Sennin breathing out his soul, *unsigned*; and two iron Tsuba, *all unsigned* (6)

115 AN ONIN TSUBA of circular form, the iron pierced in a checkered pattern and decorated in brass *hon-zogan* with *kiku* heads and geometric designs, *unsigned*, 16th Century

116 AN ONIN TSUBA of rounded square form decorated in brass *hon-zogan* with flowerheads, foliage and ropework, the *ryo-hitsu* are enlarged, *unsigned*; and an early hammered Tembo Tsuba of rounded square shape and pierced with three mushroom heads, signed *Shigenobu* (2)

117 A pierced iron Kinai Tsuba of circular shape formed from a *sho*, a *bugaku* hat and a drum all within a rope border, signed *Echizen ju Kinai saku*; an oval iron Tsuba formed from three Kinai style dragons, *unsigned*; a circular iron Bushu Tsuba pierced in the form of a *daikon*, *unsigned*; and an octagonal iron Tsuba with details in gold, silver and copper gilt, *unsigned* (4)

118 BISHU SCHOOL: An iron Tsuba of chrysanthemoid form carved in high relief and pierced with *kiku* heads, signed *Bishu no ju Norisuke cho*; an oval iron Tsuba depicting a priest pelting an *oni* with beans, the details are in gold, copper, silver, *shibuichi* and *shakudo*, *unsigned*; a pierced *Kyo-sukashi* iron Tsuba, *unsigned*; and another iron Tsuba, *unsigned* (4)

\* \* For a similar example to the third see The Illustrations of Japanese Sword Guards by M. Takezawa, pl. 139



119 A circular hammered iron Tsuba pierced with four *reishi* heads, *unsigned*, 16th Century; a circular Choshu style Tsuba carved in *shishiai-bori* with a *shishi* among peonies, *unsigned*; an iron Tsuba of lozenge shape showing a grass-hopper among plants in gold, copper gilt and silver, *unsigned*; and another iron Tsuba, *unsigned*, probably 18th Century (4)

120 An iron Tsuba of *mokko* form pierced in Bushu style with *chidori* above waves, *unsigned*; a circular, hammered iron Tembo Tsuba, signed *Sanoda Tembo*; Another pierced in Bushu style with an *Ho-o* in a *kiri* tree, *unsigned*; and a circular iron Tsuba with a *shakudo mimi* pierced with fans with details in gold *nunome*, signed *Namban Tetsu saku Umetada Kyudai* (4)

121 BUSHU SCHOOL: A pair of iron Tsuba from a Daisho pierced in typical style with *ginkgo* plants, details in gold *nunome*, signed *Edo Kanda (no) ju Ito Genzayemon Masakata* (2)

122 An oval iron Bushu Tsuba carved and pierced in typical style with a mass of peony blooms, the details are in gold, signed *Bushu ju Masatoshi*; and a Choshu iron Tsuba formed from two *ginkgo* fronds, signed *Choshu ju Tomokata* (2)

\* \* For a similar example to the first, signed Masanobu, see K. Toregoé, Tsuba Kanshoki, no. 227b

122A A Choshu Tsuba of rounded rectangular form carved in relief with a carp among water plants, signed *Hagi (no) ju Niu Masakazu*; an iron Tsuba of rounded shape carved in low relief with a stylised dragon and clouds, signed *Bunshin Geshi* (?); and a pierced iron Tsuba, *unsigned* (3)

123 A RARE BUSHU TSUBA elaborately pierced and chased with skeins of silk on two spools, the silk in irregular loops and forming an attractive design, *unsigned*, 17th Century

124 A Bushu Tsuba of circular shape carved in *shishiai-bori* with a dragon amid swirling clouds, signed *Bushu ju Masatsune*; a *marubori* Tsuba depicting four warriors by a waterfall, with details in gold and copper *nunome*, signed *Goshu Hikone*; and another *marubori* Tsuba showing three of the gods of good fortune with details in gold and copper *nunome*, signed *Soheishi Nyudo Soten sei* (3)

125 A large rounded square Tsuba, carved in *katabori* with two tigers and a waterfall; Another, of *mokko* form, decorated *iroye* with a nobleman in a sampan; a pierced Tsuba in the form of two stylised *daikon*; and Another, showing stylised birds within a pipe rim, *unsigned* (4)

126 NISHIGAKI SCHOOL: An oval iron Tsuba pierced in positive silhouette with pine trees in the style of the Nishigaki schools of Higo, *unsigned*, late 17th Century

\* \* A very similar example is in *The illustrations of Japanese Sword Guards* by M. Takezawa, pl. 575

(See PLATE IV)

127 HAYASHI III: A circular iron Tsuba in the style of Hayashi III pierced to resemble a branch of prunus, *unsigned*, 18th Century

\* \* A very similar example is in K. Toregoe, *Tsuba Kanshoki*, pl. 191A

(See PLATE IV)

128 ATTRIBUTED TO KANIYE II: An iron Tsuba of rounded square form carved in *hirabori* to show a sennin, possibly Chokwara, with details in gold *nunome*, signed *Yamashiro Kuni Fushimi ju Kaniye*

(See PLATE IV)

129 CHOSHU SCHOOL: A circular iron Tsuba carved and pierced to represent Hotei with his large bag, *hossu* and *makimono*, the details are in silver and copper *takazogan* and gold *nunome*, signed *Choshu Hagi ju Nakai Yoshiito Tomomitsu saku*

\* \* For a similar example see *Tsuba Kanshoki* by K. Toregoe, pl. 244A

(See PLATE IV)

130 ATTRIBUTED TO NOBUIYE: An iron Tsuba of *mokko* form lightly carved with a double-gourd plant, well patinated, signed *Nobuiye*, in a fitted box

\* \* For a similar example of the subject see *Tsuba Kanshoki* by K. Toregoe, pl. 56

(See PLATE IV)

*The Property of S. Hoare, Esq.*

131 A SAOTOME TSUBA of shallow cup form, shaped as a helmet bowl of numerous plates, carved in relief with two dragons *affrontes*, the reverse showing a *vajra* sceptre, details are in gold *nunome*, *unsigned*

\* \* For the type, see M. Takezawa, *Illustrations of Japanese Sword Guards*, no. 193

132 A Bushu Tsuba carved with the simulated bark of a tree with gilt leaves and a cicada in relief, signed *Bushu ju Masahide*; Another in the form of a halberd, signed *Bushu ju Masafusa*; a *hamidashi* Tsuba pierced with an axe and inlaid with *kiku-mon* and scrolling foliage in *Yoshiro-zogan*, *unsigned*; and a pierced Tsuba, bearing a formal design, *unsigned* (4)

133 A Yoshiro style Tsubo of *mokko* form, pierced with six holes and inlaid with stylised pine needles in brass; a pierced Tsuba in the form of a heron standing beneath a large lotus leaf; a *hamidashi* Tsuba; and two Others (5)



134 A CHOSHU TSUBA carved in relief with the story of Choryo and Kosekiko, the former shown threatening a dragon in water with a sword while Kosekiko rides over the bridge above, the reverse showing a pine tree on the bank, signed *Yaji—Tomonobu saku*

135 A Kinai style Tsuba in the form of two lotus leaves joined by their stalks, inscribed *Nobuiye*; a Kyosukashi Tsuba pierced with a formal design; a *sentoku* Tembo Tsuba, stamped with *kiri-mon*; and Another Piece, *unsigned* (4)

\* \* With the second is sold a white paper

136 A HEIANJO OR KYO YOSHIRO TSUBA of circular form, decorated around the raised rim and well with stylised leaves and flowerheads, some inlay missing, *unsigned, late Momoyama period*; with box

\* \* For the type, see K. Toregoe, *Tsuba Kanshoki*, no. 46b  
\* See also M. Takezawa, *Illustrations of Japanese Sword Guards*, no. 339

137 SAKUMA YOSHIHIDE: An oval Tsuba, pierced with a prunus branch, three blossoms pierced in silhouette, three in *marubori*, within a square rim, signed *Edo ju Yoshihide, early 19th Century*; with box and Green Paper

138 MITSUHIRO OF HIZEN: An oval Tsuba, pierced with numerous monkeys, shown climbing over each other in a wild jumble of bodies, signed *Hishu Yagami ju Mitsuhiro, c. 1800*; with box and Green Paper

\* \* For a similar example, see Shibata, no. 180

139 KINAI OF ECHIZEN: An attractive Tsuba of oval form, pierced within the square rim with crickets among flowering plants and grasses, signed *Echizen ju Kinai saku, 18th Century*; with box and Green Paper

140 TOSHISADA OF SADO: An unusual pierced Tsuba, decorated within the narrow rim with an irregular design of spades in positive silhouette, signed *Sashu ju Toshisada, 18th Century*; with box and Green Paper

141 AN OWARI TSUBA of six lobed form, pierced in *Owari-sukashi* with six *hana-bishi-mon*, to form a regular design, *unsigned, 17th Century*; with box and Green Paper

142 A GOOD ECHIZEN TSUBA of refined *mokko* form, pierced within the double-ogee rim with *kiri* leaves and tendrils, forming a delicate irregular pattern, *unsigned, late 18th Century*; with box and Green Paper

143 UMETADA: A circular iron Tsuba of slim, well patinated form and decorated with *kiku* and *kiri mon* in cloisonné enamels and pierced with a *hana mitsu domoye*, signed *Umetada*, with box and Green Paper

144 HEIANJO SCHOOL: A circular iron Tsuba decorated in brass inlay with a stylised dragon and geometric designs, *late Momoyama Period*, with box and Green Paper

145 HAZAMI STYLE: An iron Tsuba in the shape of a peach, inlaid on both sides with green enamel to represent leaves, *unsigned, mid-Tokogawa Period*, with box and Green Paper

\* \* For a similar example of the technique see *Tsuba Kanshoki* by K. Toregoe, pls. 116A and 117B

146 A circular iron Tsuba decorated with irregular piercing in the form of mushrooms and engraved with random designs, with a copper *mimi*, signed *Shoami Shigenobu*; and an iron Kyo-sukashi style Tsuba pierced with regular radiating lines, *unsigned*, with box and White Paper (2)

### *Various Properties*

147 A Kawaji Tsuba of rounded square form, attractively pierced within the openwork rim with a *ho-o* and *kiri*, slight details in gold *nunome*, *unsigned*; and a Soten Tsuba, pierced in typical style with the legend of Tadanobu and the *go* board, *unsigned, late 18th Century* (2)

148 An Aizu Shoami Tsuba, decorated on the hammered ground with a mountainous landscape, incipient details in gold, *shakudo* and *shibuichi*, *unsigned, 17th Century*; a Higo Tsuba, pierced within the half-pipe rim with stylised *kiri*, *unsigned, 18th Century*; and a Kinai style Tsuba, pierced with *samurai*, inscribed *Echizen ju Kinai saku* (3)

149 AN UMETADA TSUBA, of circular form, decorated with leaves floating in a stream, in *katakiri*, *shishiai-bori* and inlaid soft metals, signed *Banshu Akashi Umetada Yoshitsugu saku*; and a later Tsuba, engraved with a monkey in a landscape, two *undenaka-ana* below, signed *Hidemitsu saku*

### SOFT METAL TSUBA

150 A *shakudo nanako* Tsuba of *mokko* form decorated in a sunken reserve with stylised flowerheads in relief and applied gilt copper, the rim with a dragon chasing a *tama* in the same technique, *unsigned, 19th Century*

151 A GOOD MINO-GOTO SHAKUDO TSUBA of *mokko* form, decorated on the wave ground with a heavily gilt dragon and gold water spray, *unsigned, early 19th Century*

152 MINO GOTO: A *shakudo* Tsuba of *mokko* form decorated on the *nanako* ground with *shishi* and *kiri* in relief, the rim carved with peony blooms, details are in gilt, *unsigned*; a *shakudo nanako* Tsuba of slight *mokko* form decorated with a single *kiri* sprig, *unsigned* (2)



153 A copper Tsuba of *mokko* form carved in sunken relief and *katakiri* with *kiri* and stylised *kiku*, *unsigned*; an oval *shakudo* Tsuba completely undecorated with a cat-scratch gold *mimi*, *unsigned*; and another *shakudo* Tsuba (3)

154 GOTO SCHOOL: A *shakudo nanako* Tsuba of rounded cruciform shape decorated with scattered sprigs of maize and two *udenaka-ana*, inscribed *Goto Mitsuyuki*

155 An oval *shakudo* Yokoya Tsuba decorated with a peony in *katakiri* and a butterfly in applied silver, *unsigned*; a large circular *shakudo* Tsuba pierced in *marubori* style with Hannya striding across waves, *unsigned*; and a *chosho* Tsuba lightly carved with dragonflies, *unsigned* (3)

156 An Owari *shakudo* Tsuba of *mokko* form decorated with waves, *unsigned*; an oval *shakudo* Tsuba carved in *marubori* style with dragons above waves, *unsigned*; and a *chusho nanako* Tsuba decorated with a *shishi* and a peony in pierced reserves, *unsigned* (3)

157 A SHAKUDO TSUBA of *mokko* form carved in *katakiri* style with applied copper, *shibuichi* and gold in the form of a dragon among swirling clouds, one *hitsu* is plugged with gold, *unsigned*

158 AN INTERESTING SMALL SHIBUICHI TSUBA of oval shape and decorated on the *ishime* ground with a snake in applied *shakudo*, the details in gold and copper, *unsigned*

159 AN INTERESTING COPPER TSUBA of rounded square form decorated on the *nunome* ground with parts of a broken wheel, *kiri* and a praying mantis in applied *shakudo* and *chusho*, the rim with a gold *hon-zogan* foliate design, *unsigned*

160 A MINO-GOTO SHAKUDO NANAKO TSUBA of rounded square form decorated in high relief and gilt with *shishi* among *kiku* all within a plain raised rim, *unsigned*

161 AN INTERESTING BRASS TSUBA of rounded rectangular shape decorated in copper, silver and gold with the masts of ships behind pines, the *ishime* ground pierced with birds in flight, inscribed *Yasuchika*; and a *shakudo* Tsuba of rounded square form decorated on the *ishime* ground with walnut shells in gold and silver gilt, *unsigned* (2)

162 An unusual Bushu *shakudo* Tsuba, pierced within the half-pipe rim with a praying mantis and a wheel, details inlaid in gold, *unsigned*

163 A NARA TSUBA of *sentoku*, pierced with the figures of a nobleman and attendant standing beneath a pine tree and watching a crane fly away, a *minogame* in the water at their feet, *unsigned*, style of Toshinaga the second; and an unusual *shibuichi* Tsuba, carved in relief with a tiger in rain, signed *Yoshitoshi* (2)

164 ISSANDO JOI (AFTER): A GOOD DARK SHIBUICHI TSUBA, finely carved in sunk relief with the figure of Gomo seated holding a large feather fan, his face bears a smile and his robes are delicately engraved with *kebori* cloud designs, signed on the reverse *Issando Joi* with inlaid gold seal; with box

*Various Properties*

165 A *shibuichi* Tsuba chased in relief within the raised rim to show three sages seated round a *Go-ban* beneath a pine tree with waterfalls in the distance, the reverse with a similar landscape, with copper, silver and gold details in *hon-zogan*, unsigned; and a pierced copper Tsuba decorated in silver *nunome* with an *asa-no-ha* design, the rim with silver and gold florettes in the same technique, unsigned, possibly 18th Century (2)

166 A *shakudo nanako* Tsuba of *mokko* shape, carved in relief and applied with gilt copper dog-fish, a conch shell and other shells, unsigned, 19th Century

167 HITOTSUYANAGI TOMONAGA: A FINE SENTOKU TSUBA IN THE FORM OF A SNAKE, the reptile depicted coiled in three irregular loops with its head bent at the top, the teeth are inlaid *shakudo* and the eye is gold, signed *Hitotsuyanagi Tomonaga saku*

168 A SENTOKU AND COPPER TSUBA in the form of the two halves of a clam shell in opposition, with details inlaid in *shakudo*, unsigned, 19th Century

169 AFTER IWAMOTO KONKWAN: A LATE SENTOKU TSUBA of rounded square form decorated with Endo Morito in priest's robes doing penance by standing beneath the Nachi waterfall, the whole in *katakiri*, *takabori* and applied copper, gold and *shibuichi*, the reverse with a pine tree and stream in *katakiri* on an *ishime* ground, inscribed *Iwamoto Konkwan*, brocade bag

170 A KO KINKO SHAKUDO TSUBA of angular lozenge form engraved with waves in *shishiai-bori* and with stylised *kiku* blooms in *hon-zogan*, unsigned

(See PLATE V)

171 A copper Tsuba of rounded rectangular form carved in high relief and inlaid in *shibuichi* with a snake among rocks, unsigned; a *Chusho* Tsuba of oval shape showing a river scene in *katakiri* and copper and gold *taka-zogan*, signed *Toshinaga*; a *shakudo* Tsuba of rounded rectangular form carved in relief and inlaid in gold and copper *taka-zogan* with geese, shells and a dog-fish on an *ishime* ground, unsigned; and a modern brass Tsuba (4)

172 A SHIBUICHI TSUBA, carved in the form of a *hossu*, looped to form the rim and *ryohitsu*, the terminal ring applied in gold, unsigned, 19th Century



173 MASAHISA (SEIKYU): A VERY FINE SHIBUICHI TSUBA of rounded rectangular form, decorated in gold, silver and *shakudo* relief with the figure of a nobleman holding a basket as he gathers seeds from beneath a tree. the reverse showing a heron flying away from a stream, details are carved in sunk relief, signed *Sentokuto Ichigaya yanagi gawa Zori Masahisa* (Seikyu) *san*

(See PLATE V)

## KOZUKA

174 GOTO HOKKYO ICHIJO: A VERY RARE KOZUKA, the *shakudo* frame enclosing an iron plate, decorated in raised gold with two *manzai* dancers standing beside a bound tree, signed on the reverse *Goto Hachirobei ryu* (school) *Mitsutaka* with *kakihan*

(See PLATE V)

175 HIRANO TOMOMICHI: A RARE IRON KOZUKA, decorated in silver, *shakudo* and *shibuichi* relief with the Ghost of the Willow tree, the tree shown in *takabori* and *kebori* above, all within a raised rim, signed with inlaid gold characters *Hirano Tomomichi saku*

(See PLATE V)

176 GOTO SCHOOL: A GOOD SET OF KOZUKA, KOGAI AND MENUKI: Each is of *shakudo*, the Kozuka and Kogai are decorated in gold with monkeys playing with horses on a *nanako* ground, the Menuki are monkeys dressed as *sambaso* dancers on horse-back, *all unsigned*

177 TANAKA YOSHIYUKI: A RARE SHIBUICHI NANAKO KOZUKA, decorated in relief with a depiction of the Clam's Dream emanating from the sea, the image of a castle and environs rising on a vapour cloud, inscribed on the reverse *Yusen Hogen zu* (after the design by Yusen Hogen), *Tanaka Yoshiyuki* with *kakihan*

(See PLATE V)

178 AN UNUSUAL KOZUKA, decorated on the 'cat-scratched' heavily gilt plate with carpentry tools, including a mallet, saw, chisel and knife, in metal, coral, wood, coloured ivory and *umimatsu*, *unsigned, early 19th Century*

(See PLATE V)

179 GOTO MITSUHISA (TAIJO): A GOOD SHAKUDO NANAKO KOZUKA decorated in typical style with Sojobo, the *tengu* king teaching the young Yoshitsune to fight, the two figures battling beside *kadomatsu* and rocks, signed *Goto Taijo* with *kakihan*

\* \* \* Taijo (1631-1701) was the brother of Renjo and first master of the Jizayemon sideline

(See PLATE V)

180 GOTO MITSUAKI (HOJO): A FINE AND ATTRACTIVE SHAKUDO NANAKO KOZUKA, simply decorated in gold, silver and *shakudo* relief with a cherry tree at the right, blossoms and scattered petals falling in the breeze, the frame is of *shibuichi*, with silver and gold diagonal bands on the reverse, signed *Goto Mitsuaki* with *kakihan*

\* \* \* Hojo (1816-1856) was the sixteenth main-line master and was the son of Shinjo, the fifteenth master

(See PLATE V)

181 An iron Kozuka, decorated in soft metal relief with a cricket and flowers beside a fence; a *shibuichi* Kozuka, bearing a *shakudo nanako* plate depicting two curled dragons in Goto style; and a *shibuichi* Kozuka, depicting Fujiyama shown beyond a pine tree, details in gold *nunome*, signed *Motoharu* (3)

182 A GOTO KOZUKA, decorated on the *shakudo nanako* ground with two *abumi* and a whip in gold and *shakudo* relief, the frame being of polished *shakudo*, unsigned, 18th Century

183 A GOTO STYLE KOZUKA, decorated on the *shakudo nanako* ground with a standing crane, its head raised, in gold, silver and *shakudo* relief, the frame is of polished *shakudo*, signed 'Tsu Hirotoishi Tsukuru'; and a *shakudo nanako* Kozuka decorated *iroe* with a basket of fish and mushrooms, unsigned (2)

184 A GOOD HIRATA KOZUKA, decorated on the iron *ishime* ground with three books, one open, the others closed, in coloured cloisonné enamel, the reverse being of 'cat-scratched' silver, unsigned, 19th Century

(See PLATE V)

185 A GOOD KOZUKA, the *shakudo nanako* plate decorated with a peasant carrying water buckets to a river with a mat drying over a fence, the latter in 'cat-scratched' gold, the rest in *shishiai-bori*, applied gold and relief, unsigned

186 A COPPER KOZUKA carved in deep relief with Daikoku standing on two rice-bales with his bag over his left shoulder and his staff in his right hand, with details in *shakudo* and gold, the reverse is *shakudo* and shows Daikoku's messenger and other rats running, etched in *kebori* style with details in silver and copper, signed *Shokatei Motohiro* with *kakihan*

187 A *shibuichi* Kozuka carved in *shishiai-bori* and *katakiri* with a portrait of Daruma, his fly-whisk and a *mokugyo*, the reverse with 'cat-scratch' technique, signed *Furukawa Isseijn* (?); and two Shiremono (3)

188 WADA ISSHIN: AN ATTRACTIVE COPPER KOZUKA, delicately decorated in gold and silver *hon-zogan* and *katakiri* with two lunar hares running through waves, the ends mounted with gold, the reverse with a descriptive inscription, signed *Tennensha Isshin*

\* \* With this lot is sold an *origame* by the Japan Art Sword Preservation Association

189 A *shakudo ishime* Kozuka, decorated with gilt and silvered bamboo stems in relief; a *shakudo* Kogai, the *nanako* panel decorated with a prunus branch and fence in Goto style; and a *shibuichi* set of Funchi-kashira, decorated *iroe* with figures in a festive procession, *unsigned* (4)

190 A Nara Kozuka, of iron, decorated in relief with an incipient landscape, details in gold, signed *Nara Toshimasa* with inlaid gold *kakihan*; and a copper Kozuka, engraved in *katakiri* with the figure of Shoki, inscribed *Yasuchika*; both with inscribed blades (2)

191 A Goto Kozuka, typically decorated on the *shakudo nanako* ground with a bullock cart in relief, details in gold, the frame being of 'cat-scratched' gold; and Another decorated in gold and *shakudo* relief with two swimming fish, inscribed *Ichinomiya Nagatsune* with *kakihan*; both with blades (2)

192 Goto School: A *shibuichi* Kozuka decorated in a sunken panel with a group of monkeys playing in relief on a *nanako* ground, details are in gold and copper, *unsigned*; two Goto style Kozuka variously decorated on *nanako* panels, *unsigned*; and a Kogai similarly decorated, *unsigned* (4)

193 A silver Kogai carved in relief with a dragon-fly, signed; a *shibuichi* split-Kogai decorated with prunus in gilt, *unsigned*; a *shibuichi* Kogai decorated in *sumi-zogan* style, *unsigned*; a similar Kozuka, *unsigned*; and two iron Kogai (6)

194 A collection of sixteen Shiremono in *shibuichi*, *shakudo* and copper, variously decorated, two are signed, the rest *unsigned* (16)

195 An iron Kozuka decorated with three *kiri-mon* in inlaid silver, *unsigned*; an iron Kozuka carved in sunk relief with peasant huts and a bird, details in copper, *unsigned*; an iron Kozuka carved in imitation of a woven mat with a raised reserve, details in gold *nunome*, *unsigned*; and an iron Kozuka (4)

196 An iron Kozuka inlaid in copper and gold with a fly and a poem in Tensho script, *unsigned*; an iron Kozuka decorated in *ishime* with a sprig of *nanten*, *unsigned*; an iron Kozuka crisply carved in relief with oxen grazing and a sprig of *kiku*, *unsigned*; an iron Kozuka decorated in copper, *shakudo* and gold with a bird and shells, *unsigned*; and Another (5)



197 A copper Kozuka decorated on the *nanako* ground with an *Ho-o* in relief, signed; a copper Kozuka carved in *katakiri* with bamboo, *unsigned*; a *shibuichi* Kozuka decorated in *iroe* with Hotei admiring his reflection whilst sitting in a sampan, signed; a *chusho* Kozuka showing a dragon among clouds in *katakiri* and relief, *unsigned* (4)

## FUCHI-KASHIRA

198 A *shakudo nanako* Set decorated in applied gold with a puppy and bamboo, *unsigned* (2)

199 A pair of *shakudo nanako* Fuchi for a Daisho each decorated in relief with dragon-flies in gold, copper and *shakudo*, the details are finely etched, the *tenjo-gane* are copper, *unsigned*

200 A *shakudo ishime* Set decorated in gold, silver and copper with a hare and maple leaves above waves, *unsigned*; and a *shakudo nanako* Set showing a dragon among clouds with details in gold, *unsigned* (4)

201 A *shibuichi* Set, the *kashira* decorated in *iroe* with Urashima, the fuchi depicting a *minogame* on waves, *unsigned*; another *shibuichi* Set showing a samurai and a converted oni in the same technique, *unsigned*; and a Menuki showing cherry blossom on a stream, *unsigned* (5)

202 Two Sets in Goto style for a *daisho* decorated on the *shakudo nanako* ground with *kurikara* in gold *taka-zogan*, *unsigned* (4)

203 A *shakudo nanako* Set decorated in *takabori* with an ox, the details being in gold, signed *Omori Teruhide*

204 An iron Set carved in low relief with water-lilies under an inlaid gold moon, signed in *Sosho*; another Set decorated with kite-winders in inlaid gold and silver, *unsigned* (4)

205 A *shibuichi* Set carved in the form of a helmet with details in applied gold, *unsigned*; a similar Fuchi, *unsigned*; an iron Set applied in silver with various arrow-heads, *unsigned*; an iron Set showing a *shakudo* dragon amid swirling clouds, *unsigned*; and another iron Set, *unsigned* (9)

206 Two iron Sets from a *daisho* carved in relief with dragonflies, with details in gilt and copper, *unsigned*; an iron Set inlaid in silver and gold with cotton-grass under a moon, *unsigned*; and another iron Set, *unsigned* (8)

207 A copper Set decorated in *takabori* with Daruma and his fly-whisk and *mokugyo*, the details are in silver and gilt, *unsigned*; a *shakudo nanako* Set showing a dragon among clouds, *unsigned*; another *shakudo nanako* Set similarly decorated, *unsigned*; a large *shibuichi* Set deeply carved with an abstract design, *unsigned* (8)

208 A *shakudo nanako* Set decorated with a quail among grasses, a fan and *kiri* leaves, *unsigned*; an iron Set decorated in silver *hon-zogan* with a geometric design, *unsigned*; an iron Set carved with an *ikebana* arrangement, *unsigned*; and another iron Set carved with a cockerel and chicks, *unsigned* (8)

209 An Omori Set in *shakudo* carved with swirling waves, *unsigned*; a *shakudo nanako* Set carved with samurai and their attendants, *unsigned*; a *shakudo* Set carved with a dragon among waves, *unsigned*; and an iron Set, *unsigned* (8)

210 An iron Fuchi with a maple leaf design inlaid in gold and copper, *unsigned*; an iron Fuchi carved with a dragonfly, *unsigned*; an iron Fuchi inlaid with *kiku* blooms in copper, *unsigned*; two other Fuchi, *unsigned*; and a *shakudo* Kashira, *unsigned* (8)

211 A silver Fuchi decorated with a tree in *katakiri* and a bird in inlaid copper, signed *Toshishige*; a *shibuichi* Fuchi carved in relief with prayer papers on a tasselled cord, details in gilt, *unsigned*; a *shakudo nanako* Fuchi with *kiku*, peony and other blooms in relief, *unsigned*; and two copper Fuchi, *unsigned* (5)

212 An interesting Set of Handachi Mounts decorated on the brass base with scrolling foliage and butterfly *mon* in *roiro* and gold lacquer; and a *shakudo nanako* Set of Handachi Mounts decorated with dragon-flies in applied copper, gold and iron, *all unsigned* (9)

\* \* The *mon* of the first set is no. 604 in the appendix to *Koji Hoten* by V. F. Weber

## MENUKI

213 A gilt pair of Menuki, each formed as a prancing pony; a *shakudo* pair with gilt *tama* on swirling clouds; another pair in the form of a *mon* between two crosses; Another, formed as a lover's knot with summer flowers; and Another with *kiku* on a stream, *all unsigned* (8)

214 An interesting *shibuichi* Kanemono carved in relief with Shoki and an Oni, with details inlaid in gold and *shakudo*, signed *Shuraku*; a pair of *shakudo* Menuki, one with a pair of bows in relief, the other with crossed arrows in the same technique with details in gilt; and another Menuki similar to the first of the preceding pair, *unsigned* (4)

215 A *shibuichi* Menuki depicting the face of Okame with details in gilt; a *shakudo* Menuki of a man and a crane in a sampan, details in 'cat-scratched' gold; a *shibuichi* Menuki of a crane; and eleven other Menuki, *all unsigned* (14)

216 A collection of Menuki and pressings of iron and soft metals comprising eleven pairs, eleven single Menuki and an unusual iron Kozuka in the form of a whale, *all unsigned* (34)

217 HAGIYA KATSUHEI: A FINE SMALL KOBAKO, of dark *shibuichi*, decorated on the cover with a dragonfly among millet heads and flowers, in gold and *shakudo taka-zogan*, the sides with rectangular panels of insects among plants, in similar style, signed *Dai Nihon Hitachi (no) Kuni Mito (no) ju, Homon sho hai, Hagiya Katsuhei* with *kakihan*

\* \* The inscription alludes to the fact that Katsuhei (1804-1886) was awarded a prize medal for his work on the *kobako*

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223 Kodan (Shibata): *Fine Swords and Fittings of Shibata*, monochrome plates, Japan 1963; Kodan (Shibata): *A Collection of Famous Japanese Swords*, monochrome plates, Japan 1965; *A Collection of Token Shibata Bijitsu Geppo* from 1966 to 1968 (in covers); Robinson (B. W.): *Arms and Armour of Old Japan*, monochrome plates, H.M.S.O., reprint 1963 (4)

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